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**Personal Statement for the ISME Board**

**Introduction.** As a career educator and university administrator, I am deeply invested in student success and quality in education. As a beneficiary of superb music education provided in American K-12 public schools and public universities, I firmly believe that quality is a core responsibility of the music education profession. Ensuring access to music education, setting rigorous, high standards for learning, and the assessment of student achievement of those standards is paramount to maintaining high quality music education and success for all children. I support ISME’s mission to “promote the learning and teaching of music for all people, to support the professional growth of music educators throughout the world, and to encourage the teaching of the diverse musical practices of various cultures.”

**What I bring to ISME.** I have been a music educator for my entire career; nearly 20 years in American public schools and 20 years in higher education. I joined ISME in 1995 and attended my first conference in Amsterdam in 1996. I am the founding chair of ISME’s Assessment, Measurement, and Evaluation Special Interest Group. I also served six years as co-editor of the ISME *Practice Journal*.

Strengthening the technical properties of assessments, particularly performance assessments, is an interest of mine that has been honed over several decades of work in the measurement of learning in the arts. My recent work has focused on large-scale assessment systems; I offer a few examples here. At the international level, I’ve worked closely with the International Baccalaureate curriculum and assessment staff on the performance and written assessments for the new Music Diploma program (due to begin in 2020). The focus has been to strengthen the psychometric properties of these high-stakes multinational measures, balancing authenticity and validity with adequate reliability to maintain acceptable examiner tolerance. In the US, I led the initial development test specifications and items for the Florida DoE K-12 Arts item bank and trained the item writers for that project. I also led the development, pilot, and revision of the large-scale Grade 4 Florida Music Assessment I served as an assessment expert on the Assessment Technical Steering Committee for the Colorado Department of Education during the preparation of their state arts assessment. I currently assist the New York Department of Education as a member of the Arts Blue Ribbon Commission with the development of an alternative Regents Exam in the arts. At my institution, I have created and maintain the *University of Florida Assessment System*, a coordinated and carefully designed set of processes and tools to capture ongoing academic program improvement and evidence of validity and reliability in over 500 programs.

Through this work I have developed a comprehensive, global perspective on the intersection of policy and assessment that I summarize as follows: *context matters* in all things related to assessment in music education. In January 2019 I published eight international principles for assessment in my two-volume *Handbook on Assessment Policy and Practice in Music Education* (Oxford University Press). These principles are shared language, quality, purpose, alignment, operability, authenticity, social justice, and valuing. While space prevents me from describing these here, they guide my thinking about all matters related to assessment. My familiarity with music education policy and practice in countries on every continent affords me the opportunity to contribute to the ISME Board on ways to balance the cultural and governmental influences that shape educational policy, assessment development and analysis, and use of assessment results.

**Commitment to the ISME Board.** As a member of the ISME Board I will be committed to strengthening the comprehensive and integrated processes through which it fulfills its Constitutional duties and Bylaws. The combination of my experience, philosophy, scholarship and research, test development and analysis experience, and a career in K-20 teaching and administration has yielded skills and knowledge that transfer directly to fulfilling the board’s responsibilities and contributing to its role in shaping the future of music education across the world.